

# ANARCHY IN THE U.K.

NEW & IMPROVED

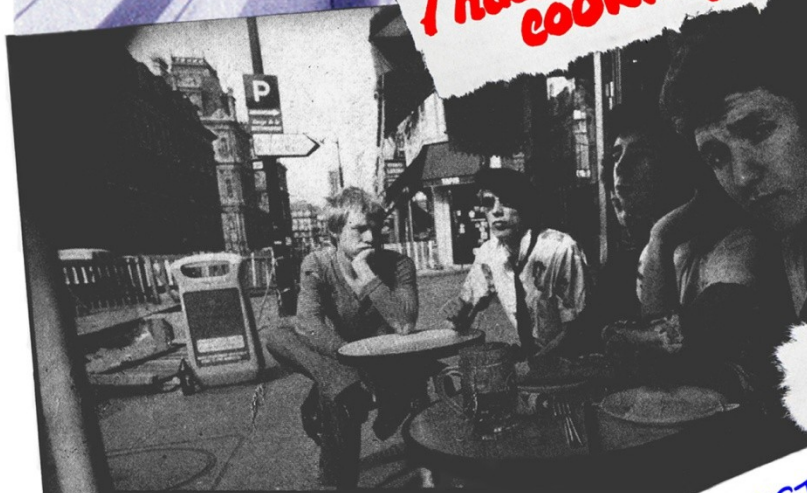
SEX PISTOLS



# LE SEX PISTOLS



I hate French cooking



Who do you turn to!

je suis un ANARCHISTE



Anarchy needs co-ordination  
WHERE IS DURRUTI?  
and his BLACK HAND GANG





*I wanna destroy  
the passer-by*



*Steve without his guitar*





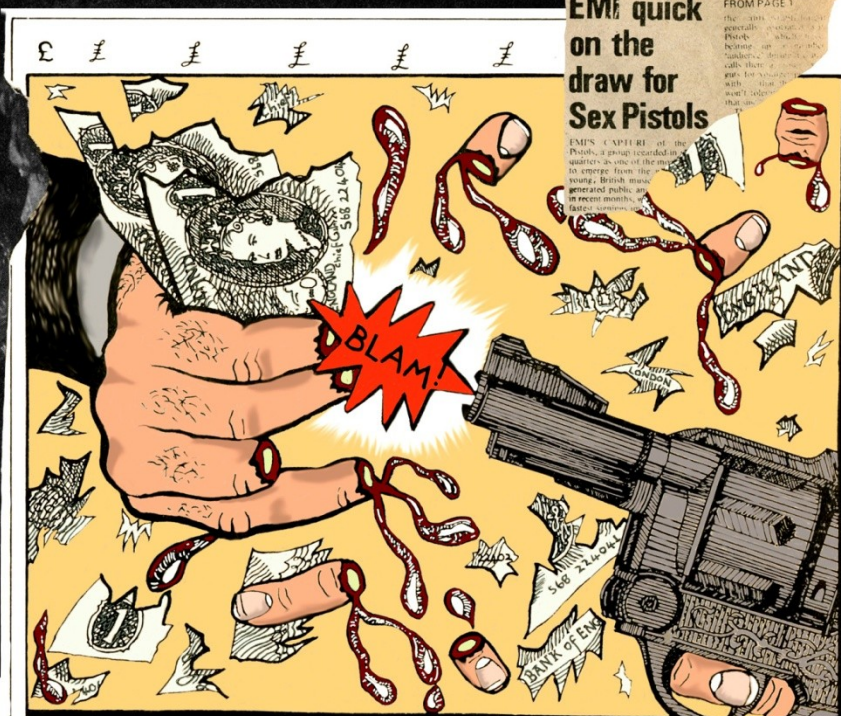
BERNHOF'S FAVORITE BAND



RING 485 8113



THE SUBWAY SECT I MEAN IT



MUSIC WEEK OCTOBER 23, 1976

NEWS

**Sex Pistols join 'establishment'**  
**EMI quick on the draw for Sex Pistols**

FROM PAGE 1

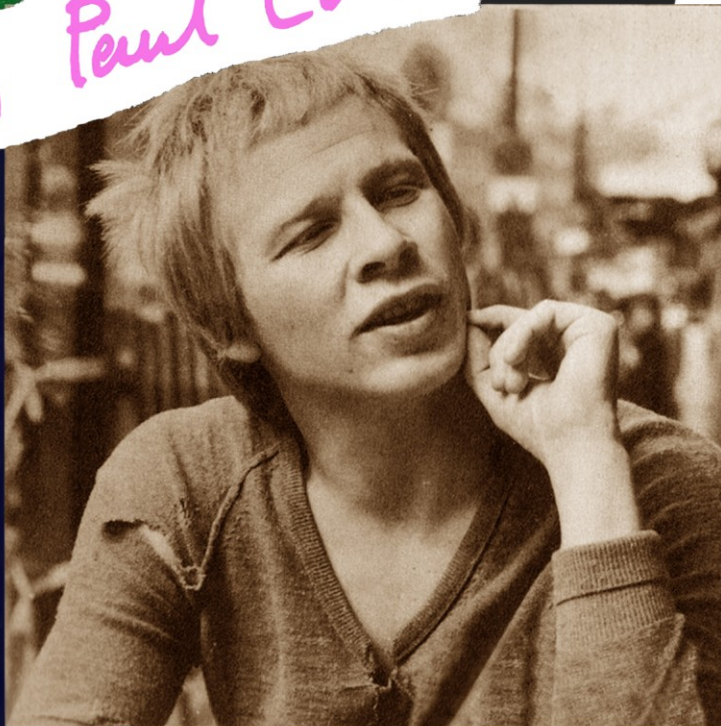
EMI'S CAPTURE of the Pistols, a group regarded as one of the most rebellious in the music world, has generated public anger in recent months, and has led to a series of protests in London.



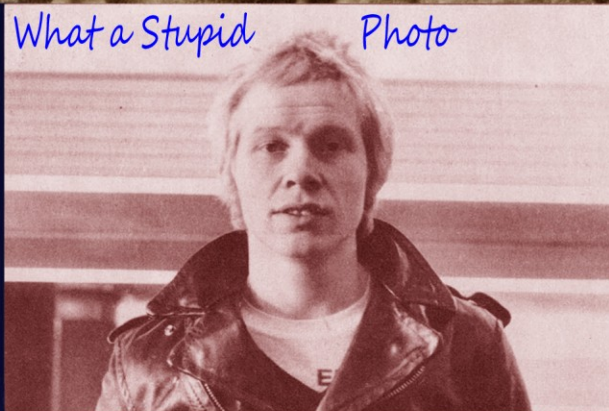
"What kind of girls do you like Paul?"  
"Ones who don't care what people think  
about them."



# THE Luscious Paul Cook.



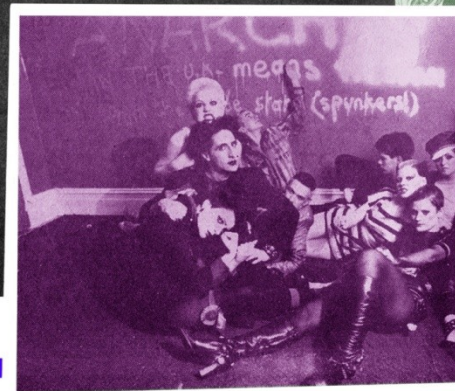
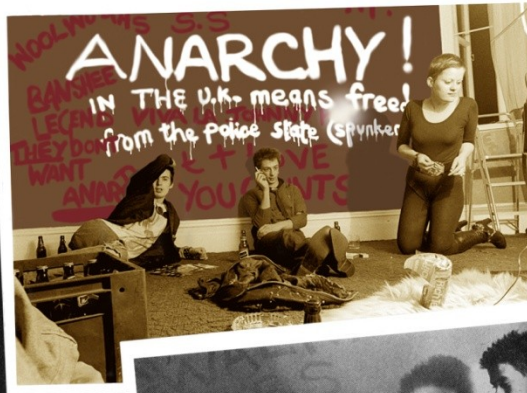
What a Stupid Photo







Sharon







Linda



PRETTY YACHT!



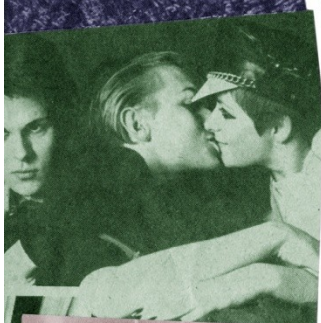
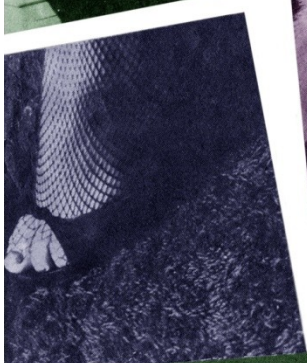
Sue



Debbie



WIK WALKING



Nils

AND WE DON'T CARE!



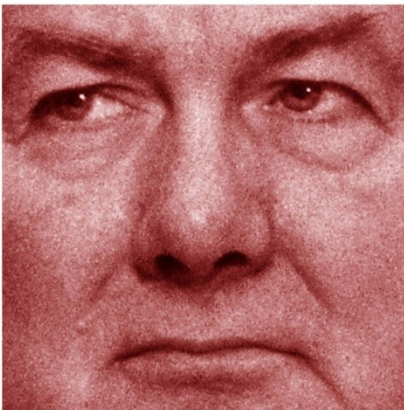
# HOW TO IMPROVE YOUR MIND.

There is only one criterion.  
Does it threaten the status quo?

e.g.



Is she sexy?  
Does she threaten?  
If she does  
she must be sexy.



Is he intelligent?  
Apply the formula & you will find -  
Answer: he must be stupid.

Is this thing progressive?  
You must be joking.



If you persist in this game (persisting is fun), apply it to  
EVERYDAY LIFE you have the key to

IMPROVE YOUR MIND!





SEX

Sid Vicious

ANARCHY  
IN THE  
U.K.



If you want some sweet sweet lovin'



better stop  
PUSHIN' —

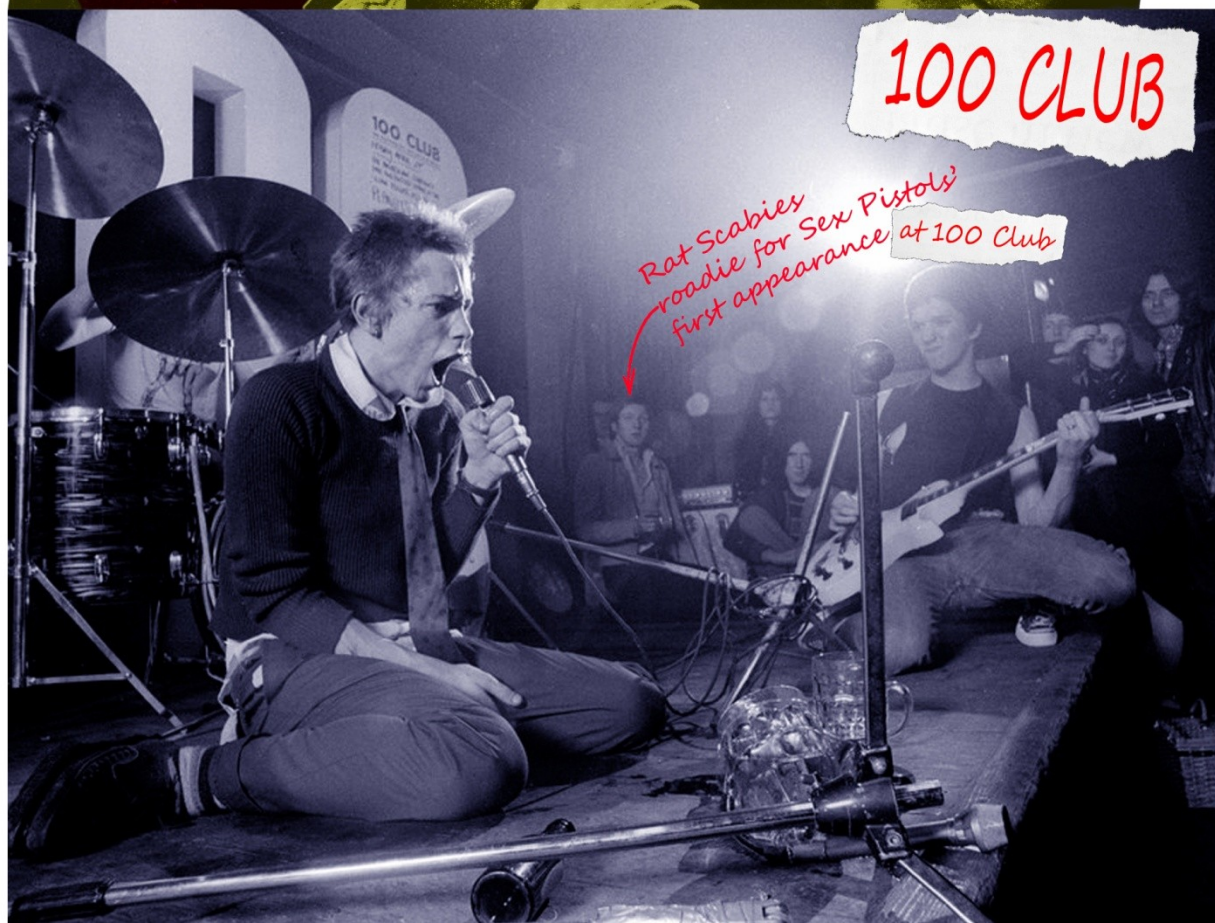


and a SHOVIN' —



Don't'cha give me no lip child





100 CLUB

Rat Scabies  
roadie for Sex Pistols'  
first appearance at 100 Club

OLD FARTS!  
The spaghetti journalist couple!





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# ANARCHY IN THE U.K.

NO. 1

*NEW AND IMPROVED*

With Introduction and Notes by the Editor

Edited

by

J. Lange

**KERYGMA PRESS**  
**2020**



# NOTICE

*Anarchy in the U.K. No. 1*  
was originally published by  
Glitterbest in December 1976,  
the creation of the following people:  
Malcolm McLaren, Vivienne Westwood  
Sophie Richmond, Ray Stevenson,  
Jamie Reid, et al. No copyright notice  
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*Celebration* (The Screenplay)  
*Celebration* (The Novel)  
*Knobby the Knobhead*  
*Knobby, The Complete Adventures*  
*Memories/Remorse*  
*At the Heart of Ignorance*  
*The Big O Show*  
*Feast of the Pansexualists\**  
*The Twilight of Consciousness*  
*A Machine for Inner Space*  
*The Dark Work\**  
*The Four Quarters\**  
*The Double Current*  
*Pissed and Broke No. 4*  
*Pissed and Broke No. 6*  
*Sellon's Annotations*  
*The Black Book of the Yezidis*  
*Aleister Crowley & The International*  
*Masseiana Volumes One to Four*  
*The Id of the Perverse\**  
*The Bornless One\**  
*The Rape Trilogy\**  
*156: A Visual Representation of the Goddess\**

\* Enhanced digital editions from Kerygma Press





# SEX PISTOLS



**100 CLUB**

TUESDAY JUNE 29

100 OXFORD ST W.I.

8 - 12pm  
LATE BAR

TUESDAY JULY 6  
**SEX PISTOLS**



Dedicated to the people who were there,  
to those who are still around,  
and to those who aren't,  
i.e. Sid Vicious, Malcolm McLaren, Tracie O'Keefe, etc.



## Introduction

This republished version of the famous magazine from the Golden Era of Punk was borne out of my frustration at not being able to procure a physical copy, even after 40 years of trying. Every time one came on the market it was either snapped up too quickly or sold for a very extortionate sum, something I simply refused to comply with. Copies these days retail for around £250-£900 depending on condition and provenance. The desire to procure a copy by not only me but many other prospectors out there is obviously dependent on the fact that anything connected with the Sex Pistols is now highly collectible and worth having. Today much of the memorabilia connected with the Pistols sells for ridiculous prices, especially on the various auction websites where original handbills, like the one featuring Johnny Rotten (see frontispiece) for the Sex Pistols gigs at the 100 Club on Oxford Street, London, June 29 and July 6, 1976, which was sold in 2018 for £2,387. Original posters for the disastrous *Anarchy in the U.K. Tour* (late 1976) sell for in excess of £1,000. I've seen copies of the fanzine *Skum* (the creation of Mark Jay who went on to produce artwork for the Pistols at the instigation of Malcolm McLaren) sell for thousands of pounds. No. 1, featuring a pre-Pistols Sid Vicious on the cover, was priced at £2,80-3,200 on Bonham's website, with other numbers also demanding particularly large sums, yet not quite up there with the Holy Grail of every Sex Pistols aficionado's dream: a mint copy of the A & M single of *God Save the Queen*, now with an estimated value of somewhere between £8,000 to £10,000.

So where do we stand with this magazine, erroneously referred to as a fanzine? (It is not a fanzine *per se* as that is something a fan of various bands puts together himself and sells on the cheap with little in the way of making any profit. *Anarchy in the U.K.* was put together by people already associated with the band to cash in on their

success and reap the rewards of their upcoming aforementioned tour.) It is a mere flimsy rag of twelve pages consisting of little editorial input or organisation, as if it has been haphazardly thrown together overnight, showing no indication of pre-planning, just mostly visuals and very little in the way of text, hence no information about the band. Also there is no advertising (something all magazines are dependent on), no contents page, just a selection of photos of the band on and off stage. Exact numbers in circulation have never been properly established but are probably only in the region of several hundred, certainly well under a thousand. It features artwork by the man who gave the Pistols a visual identity, Jamie Reid, and the photography of Ray Stevenson who followed the Pistols on their various excursions. He was selected as the band's official photographer thanks to his erstwhile brother Nils who worked in collaboration with McLaren as a part-time manager of the band, looking after them in his absence. There are no band interviews, no biographical history, no interesting titbits from those concerned, no up-and-coming tour dates, just a few snippets of lyrics here and there, so hardly a magazine at all. It can't even be called a newspaper, although it was printed offset litho on cheap newsprint by Zigzag (the magazine publisher), hence the yellowing of many copies. At 13" x 17.5" it is smaller than the standard broadsheet size (23.6" x 29.5"), yet larger than a tabloid (11.0" x 16.9"), so somewhere in between. Further, there was no follow up. The plan to do a sequel was probably cut short by the fiasco surrounding the Bill Grundy interview which sparked the beginning of the end, and launched the Pistols into the glare of the media, making them a household name. So after that there probably was no need to do a second number as the original one was seen to be nothing more than a promotional vehicle for the band; they now had all the newspaper coverage they needed, and their identity as a force to be reckoned with was soon firmly cemented in the minds of the outraged public.

The title of the rag, *Anarchy in the U.K.*, was used as it was the most identifiable song of the Pistols and had just been released as a single by EMI (EMI 2566). In fact the song was recorded on October 17 at Wessex Sound Studios, London, by the producer Chris Thomas. It was released over a month later on November 26 with *I Wanna Be Me* as the b-side, a demo recorded much earlier in July by Dave Goodman. Although it was the first single by the Pistols, it was not the first punk single; that accolade goes to The Damned's *New Rose* on Stiff Records, released a month earlier on October 22, but it was the single that got them recognition and propelled them into the spotlight. Later that month, November 27, it was reviewed by Caroline Coon (from the *Melody Maker*) who had followed the band to Paris in the



previous September (she would go on to write the punk bible 1988 in 1978), and on the same day the *NME* advertised the single and the forthcoming *Anarchy in the U.K. Tour*.

Before the Billy Grundy interview on the *Tonight* programme, the Pistols had already had some exposure on television. Tony Wilson's *So It Goes* show in Manchester featured the band doing *Anarchy in the U.K.* on September 4, and on November 12 the BBC broadcasted the *Nationwide* TV show which had been recorded the previous day in the BBC studios, London, and included the band doing *Anarchy*, Johnny Rotten and Malcolm McLaren being interviewed by a TV presenter and Giovanni Daddamo (from *Sounds* magazine who would go on to form his own punk band The Snivelling Shits a year later). Also present in the background were Sid Vicious, Sue Catwoman (whose photo would feature on the cover of the magazine), and Siouxsie Sioux who was still part of the Bromley Contingent and yet to properly form her own band, The Banshees. Then on December 1 the Sex Pistols were invited to appear on the *Tonight* programme in lieu of their label mates Queen who had been forced to drop out, and history was made overnight. After this fiasco the Pistols embarked on their ill-fated *Anarchy* tour, with many of the planned dates being cancelled due to the rancour of local councils, playing only a handful of gigs, beginning at Leeds Polytechnic on December 6, supported by The Clash, Johnny Thunders & the Heartbreakers and The Damned. On December 9 they played at Manchester's Electric Circus, on December 14 at Castle Cinema, Caerphilly (where famously many protesters gathered outside, as can be seen in the film *The Great Rock 'n' Roll Swindle*) and then back to Manchester's Electric Circus, December 19, before playing the next night in Cleethorpes at the Winter Gardens. It was here that the first copies of the magazine *Anarchy in the U.K.* were sold. They had been brought up by train from London by Tracey O'Keefe and Debbie (Juvenile) Wilson, two girls who worked at Vivienne Westwood and McLaren's shop Sex which had just changed its name to *Seditionaries* that month. As mentioned previously, it is uncertain how many copies were printed or sold at gigs, but we can imagine that they all sold out pretty quickly as the asking price was only a measly 20 pence (but nothing in comparison with Britain's bestselling newspaper *The Sun* which sold for a quarter of the price at 5p), and when a pint was only a bit more expensive at 25p. Also worth bearing in mind is how many copies are still around. Many may have just been read (or rather browsed through) and then thrown away, or cut up for its pictures to adorn their idolising fans' bedroom walls. So how many have survived over the years still intact is debatable.

The main input for the first number was by Jamie Reid, the graphic designer, who was born in 1947, and therefore a

lot older than the Pistols themselves. He was an artist with anarchist tendencies and had affiliations with the Situationists movement of the late 1950's and early 1960s. It was while he was the designer for *Suburban Press*, a radical political magazine which he ran for five years, that he honed his craft using letters cut from newspaper headlines (to replicate the style of a ransom note): it would later come to define the image of punk rock, particularly here in the U.K. In 1977 he would be best remembered for designing the cover for the Sex Pistols album *Never Mind the Bollocks*, as well covers for their singles like *God Save The Queen*, which was based on a Cecil Beaton photograph of the Queen, featuring a safety pin through her nose and swastikas in her eyes, and was said to be 'the single most iconic image of the punk era' by Sean O'Hagan of *The Observer*; the follow up *Pretty Vacant*, simply an old picture frame he found in a junk shop which just happened to measure the same dimensions as a cover for a seven inch single, and on the back featuring his Situationist-inspired 'Nowhere' buses which first appeared in a punk context on the back of the magazine, with one bus now renamed 'Boredom;' and his appropriation of a German holiday brochure for the Pistols' last single *Holidays in the Sun*.

Reid's design for the Sex Pistols' *Anarchy in the U.K.* poster—a ripped and safety-pinned Union Jack—is seen by many to be the pivotal work that helped to establish a distinctive punk visual style, or punk aesthetic, that would be copied by many other artists, even much later. We find it included here in the magazine, as one would expect.

So the visual style of the magazine is pretty much down to Reid, using his Situationist approach and some photos of the band provided by their photographer, Ray Stevenson. However, there is also said to be a special page designed by Vivienne Westwood, but it is unclear which one this could be as nearly all the pages look like the work of Reid, using a few slogans written with felt tip pens (more in the style of Mark Perry's *Sniffin' Glue* fanzine started in July of that year, which itself would also go on to help define the image of punk). If anything, Reid's contribution could be regarded as minimal, if not derivative, thanks to the impact *Sniffin' Glue* would have on early punk culture.

Notable for their absence are the following personalities associated with the Pistols. They are:

Jordan (real name Pamela Rooke) who helped define punk as a look with her striking beehive hairdo and dark-mascared eyes. As correctly pointed out by Jon Savage in his book on the Pistols (*England's Dreaming*), Jordan was the first Sex Pistol. She started working at Westwood and McLaren's shop before the Pistols were even born and would create quite a stir travelling by train to work every day, wearing her



outlandish clothes. Although she can be seen in many photos at Pistols' gigs and even on the *So It Goes* show, she does not make an appearance here. Very strange.

Helen Wellington-Lloyd, the actress originally from South Africa, who is also called Helen of Troy. She attended many of the Sex Pistols concerts, and was also a one-time lover, later protégé, of Malcolm McLaren, and starred in his revising of the Pistols formation and growth, that queer monstrosity which became known as *The Great Rock 'n' Roll Swindle*, as well as the more respectable *Jubilee* (1978). It is also said that it was she who created the Pistols logo using cut up letters from newspapers, rather than Reid.

Simone Thomas, who appeared behind the Sex Pistols, alongside Siouxsie, Steve Severin and Simon Barker, on the Bill Grundy show. She allegedly played the violin in a very formative version of the Banshees, and was also notable for being one of the first female mixed race punks. She was part of the Bromley Contingent whose photos appear here, but she does not.

Vivienne Westwood, McLaren's partner and associate, now Dame. She was instrumental in designing the clothes that would help to give the Pistols a visual identity on stage, with many of her clothes sold in the shop Sex (later *Seditionaries*) becoming not only fashion items but also art pieces, housed in the Victoria and Albert Museum. She does not make an appearance here, and her creative input in the magazine itself is questionable.

Lastly, the man himself, Malcolm McLaren, the founder of the band and their manager. He needs no introduction so we will forego that, and as with Vivienne Westwood it is also questionable how much of an impact he had on the magazine; probably just the idea. We could speculate that it was seen by him as a purely commercial enterprise; he may even contributed towards the cost of the printing in the hope of recouping more money back through its sales.

A brief note about this version. The first notable departure from the original is the use of colour. It was decided to get away from the boring old black and white, to make use of colour in a pleasing if not more radical way. Punk has always been visually a very colourful fashion, from the bright clothing, to the many-hued hairstyles. Also, it is a pity other colours rather than the occasional splash of red weren't used. it would have made the images on the page that much more dynamic, and there are wonderful effects that can be created by the constructive use of the printing process, as Tony D. (of *Ripped & Torn* fanzine) went on to demonstrate, putting it admirably to use in his next publishing venture, *Kill Your Pet Puppy*. Some images have been tidied up, the format reduced by 60%, but still faithful to the original, and also it's free, so enjoy.

**Page 1**  
**(Front cover)**

The cover features Ray Stevenson's photo (taken on a Fujica 801 with a Sun zoom lens) of Sue (or Soo) Catwoman who came to be seen by many as the face of punk. Indeed, if Johnny Rotten was the male face of punk, then Sue Catwoman was the female one, and her picture would go on to be a defining image of punk from the 1970's, if not becoming iconic over time. For many other women involved in the scene in the early days it gave them courage to also go and develop their creative flair, but little did she realise how one image would become so significant.

'Well to be honest,' she said in a recent interview, 'I had no clue that I was going to be used as the "face of punk." No one thought to ask or tell me that was the intention. I went into a shop to buy cigarettes one day and saw the *Anarchy in the U.K.* magazine on the shelf and found it rather strange seeing my face staring back at me! To this day no one has ever asked me if I mind how the pictures are used, it seems that my face and image, my *art* as some have called it, has been hijacked. I think it would have been polite to be consulted but I am aware that not everyone has manners and consideration. In some ways I am grateful that pictures were taken simply because they prove I was there.'

As Mr Rotten remarked much later, she was a very brave girl in her style and dress: she even looked like a cat.

On her choice of hairstyle, she continued, 'I decided it was taking too long to get ready so I walked into a local barber and got my comb out and parted my hair on both sides, I asked the barber to part the back for me and then shave off the entire middle of my hair. He was very shocked and I think he thought I was kidding at first.

After I assured him that I wasn't he did what I asked, looking rather perplexed about it. I think he felt bad about what he'd done to my hair but I was really pleased with it.'



## NEW & IMPROVED

Note, a slightly different picture of Sue has been used on the cover as it was the only one available in colour. It was taken at the same time, only a different pose, but just as striking. Also, the price of 20p has been omitted, replaced with the words 'New & Improved.'

**Page 2**  
**(Sex Pistols in Paris)**

This features Ray Stevenson's photos of the Pistols in Paris. They arrived there on September 3 and played at Le Chalet du Lac. Entrance was free, as few Parisians would have known what punk was or even heard of the Sex Pistols. The concert was promoted by Pierre Benain.

Of course, the Pistols didn't go to Paris by themselves, they brought along with them their entourage, the Bromley Contingent, who not only followed them around London, but also round other parts of the country. Rather foolishly, Siouxsie thought it would be a rather clever idea to wear a swastika armband, in a country that had once been occupied by the Nazis. A member of the audience took umbrage and pinched her bum, which, as the journalist Patrick Eudeline recalls, nearly evolved into a fully-fledged fight.

According to Benain, the band arrived late due to their equipment getting lost somewhere at Heathrow airport. They didn't even have the benefit of a soundcheck, and were forced to start their set early in the morning (Saturday 4th). Apparently the sound was terrible. A second show took place on Sunday 5th. This show was recorded and is now available as a bootleg. (See cover and poster below.)







*Club du Châlet du Lac* (recorded live, Châlet du Lac, Paris, France, September 5, 1976). It was released on vinyl as a double LP in April 2017, taken from the live tape first posted on [www.partnersincrime.fr](http://www.partnersincrime.fr) in September 2016. The tracks are as follows:

Side One: Anarchy in the U.K./I Wanna Be Me/Seventeen/New York  
Side Two: Don't Give Me No Lip Child/Stepping Stone/Satellite/  
Submission  
Side Three: Liar/No Feelings/Substitute/Pretty Vacant  
Side Four: Problems/No Fun/Did You No Wrong

Note that the last track on side four is allegedly taken from the September 3 show.

The show was reviewed by Caroline Coon for the *Melody Maker*.

The slogan at the bottom is a reference to José Buenaventura Durruti Dumange (14 July 1896–20 Nov. 1936), the Spanish insurrectionary, anarcho-syndicalist militant, who had affiliations with several anarchist groups until his murder during the Spanish Civil War. It is uncertain who or what the Black Hand Gang is, but both names have previously appeared as slogans on clothing from the Sex shop. (See below.)



The top one is from the 'You're gonna wake up one morning and know what side of the bed you've been lying on' t-shirt, designed by Westwood and McLaren; the bottom one is from the 'Only Anarchists are Pretty' shirt, also designed by Westwood and McLaren. Further, the Black Hand Gang might be a reference to the 1960s radicals David and Stuart Wise and their King Mob confrere Christopher Gray since they gave themselves that name (see *IT* 47, January 1969). It has been suggested that McLaren and Bernie Rhodes (The Clash's manager at the time) were familiar with the Wises through the San Francisco Situationists Point-Blank. The argument seems to be in their favour, but what this has to do with the Pistols in Paris or their connection with this page is not apparent.



**Page 3**  
**(Sex Pistols in Paris continued)**

The top photo is of Rotten sporting a beret (how French!) and posing in Paris in front of unimpressed passers-by (hence the line from the *Anarchy* song). Beneath that, Rotten and Jones in a Paris hotel room, Rotten now sporting the classic black bondage suit replete with crucifixes, swastikas, and safety pins (it can also be seen on the next page and was designed by Westwood) and Jones in nothing but his birthday suit. The bottom picture is part of the *Army Careers Information Office* poster, created by Reid around 1974, and originally appeared in the *Suburban Press* poster book. (See *Up They Rise: The Incomplete Works of Jamie Reid* (1987), p. 27.) I have used the one in the Steef Davidson collection as it is in colour.



**Page 4**  
**(100 Club Punk Festival)**

In the summer of 1976, when Great Britain was experiencing a heatwave that seemed to go on and on, the 100 Club (so called because its address is 100 Oxford Street, London) became the home of punk bands, rather than the traditional jazz bands. The Sex Pistols had taken up a regular slot playing there on Tuesdays since March. It is where they cut their teeth, learning to play in a small auditorium on a low stage, experimenting with feedback and overload. By September McLaren had decided to organise a punk event which would later go down as the 100 Club Punk Festival. It is now seen as a turning point in punk history as it marked the moment when punk came out of the underground and emerged into the mainstream music scene, now no longer an exclusive club of about 200 people, but a movement that would be embraced by the youth of the nation and latched on to by the media which exploited it and turned it into a genre in its own right.

The Pistols played on September 20, supported by The Clash, Siouxsie & the Banshees (with Sid Vicious on drums, Marco Pirroni on guitar, and Steve Severin on bass) and Subway Sect, fronted by Vic Godard who had been encouraged by McLaren to form a band. They would go on to do one great single *Nobody's Scared* (Braik Records, 1978). The Banshees set was purely improvisational as none of the members really knew what they were doing, and Siouxsie had never sung before onstage. She ended up reciting the Lord's Prayer and other pieces during the twenty minutes duration.

Like many of the Pistols gigs, this one was also recorded (and filmed, parts of it can be seen in *The Filth and the Fury*). The set consisted of the songs Anarchy In The U.K./I Wanna Be Me/Seventeen/New York/No Lip/Stepping Stone/Satellite/Submission/Liar/No Feelings/Substitute/Pretty Vacant/Problems/No Fun/Anarchy In The U.K. It was released as a bootleg: *100 Club Punk Rock Festival* (Trade Mark Of Quality

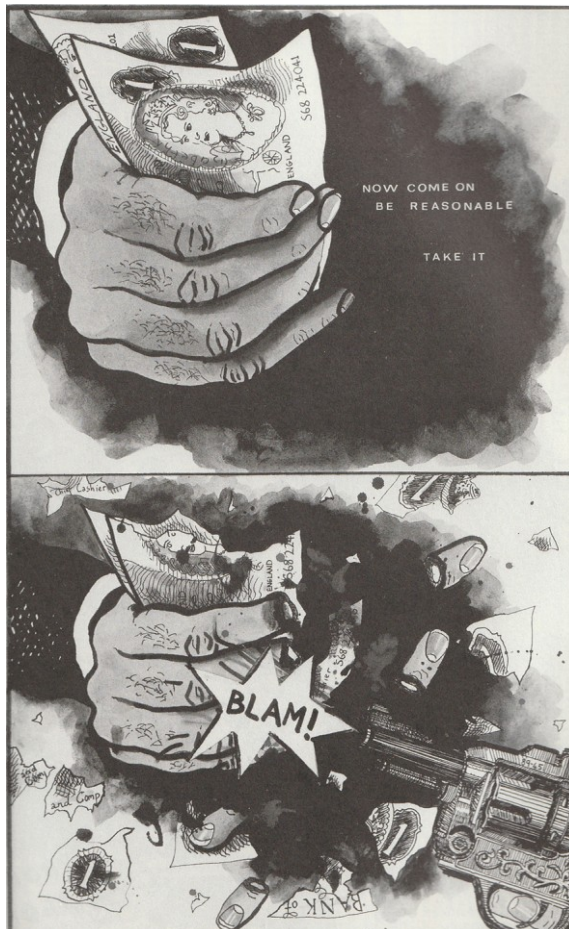


## NEW & IMPROVED

SP-100, 2007). See cover below.



Bernhof's favorite (sic) band is a reference to The Clash's manager Bernie Rhodes. The Vive le Resistance photo was taken at Heathrow airport when the Pistols returned from France on December 6 with Rotten wearing his bondage suit. The newspaper clipping is from *Music Week* (October 23, 1976) announcing the Pistols signing to the record label EMI. In fact this took place earlier that month, on October 8. The cartoon picture beneath that is another oblique reference to the signing and first appeared in *Suburban Press* 1 (see *Up They Rise: The Incomplete Works of Jamie Reid* (1987), p. 33), showing just the bottom half of the poster only. The full version is given below.



**Page 5**  
**(Paul Cook)**

For some reason the Pistols' drummer gets a page all to himself. Is it because drummers are seen to be merely the background support to the vocalist and guitarist who always take centre stage, a la Jagger and Richards?

Paul Thomas Cook was born on July 20 1956 in Shepherd's Bush, London, and from an early age took up drumming. Along with Wally Nightingale and his friend Steve Jones, they started a band called The Swankers (or as some say The Strand) with Jones on vocals, Glen Matlock on bass, and Nightingale on guitar. In early 1975 Tom Salter's Café (later Pucci Pizza) at 205 King's Road was the venue for their one and only gig. After much petitioning on Jones' part to get McLaren interested in his band, McLaren agreed on the condition they got rid of Nightingale and Jones switched to guitar. All they needed now was a frontman as a vocalist. Step forward Mr Rotten. With John Lydon on board the Sex Pistols came into being over that August Bank Holiday weekend.

It is interesting to note that before Lydon joined, The Swankers were already doing cover versions of songs that would form the repertoire of early Sex Pistols gigs, songs like *Don't Gimme No Lip Child* by Dave Berry and *Johnny B. Goode* by Chuck Berry, as well as others like *Holy Cow* by Lee Dorsey, *I'm Not Like Everybody Else* by The Kinks, *A Day Without Love* by Love Affair, and *All Or Nothing* by the Small Faces, which were dropped by the time he joined.

Incidentally, the young lady sitting next to Paul in the top left hand corner is Kay (surname unknown).



**Pages 6-7**  
**(Centrespread)**

This and the following page consist of group shots taken by Ray Stevenson of various members who were loosely called the Bromley Contingent. The name was bestowed upon them by the journalist Caroline Coon as most of them hailed from Bromley, just outside of London, and got this moniker shortly after seeing the Sex Pistols play at Ravensbourne College, Bromley, in December 1975. All the photos were taken at Linda Ashby's flat, St. James Hotel, Buckingham Gate, London, SW1, conveniently located just opposite Scotland Yard, in and around October 1976.

The main photo is of Sharon Hayman. She was the love interest of Simon Barker, the young man who introduced the Bowie and Roxy Music fans Siouxsie, Steve and Debbie to the Sex Pistols.

The top photo is of Sid Vicious (in his pre-Pistols days), Nils Stevenson (the brother of Ray) and Linda Ashby. Behind them is the graffitied wall which has gone down in history, thanks to these photos and their widespread distribution through various magazines, books and websites.

(For a bit of fun I have recreated this wall. Download the jpeg in the plates folder, take a selfie, digitally remove the background and superimpose yourself next to the wall, and you can then claim you were also there.)

The second photo down is of Simon Barker wearing the distinctive 'Only Anarchists are Pretty' shirt from Sex. Originals now fetch thousands of pounds.

Beneath is a photo of Tracie O'Keefe. She was a sales assistant at Sex (later *Seditionaries*) who with Debbie Juvenile took copies of the magazine to Cleethorpes. In the summer of 1977 when the Pistols were celebrating the Queen's Jubilee on the Thames river she was arrested, alongside ten others, including Malcolm McLaren, after a police launch stopped the Pistols boat trip. She was the only one to receive a jail sentence (later acquitted), but sadly died a few months after that from bone cancer.

Below her is Bertie 'Berlin' Marshall, another one of the Bromley Contingent.

At the bottom is a group shot of the gang. From left to right: Siouxsie Sioux, Debbie Juvenile, Philip Sallon, Simon Barker, Steve Severin, Bertie 'Berlin' Marshall, Sue Catwoman, Linda Ashby, and Sharon Hayman.

At the top of the next page we have Linda again, beneath her Sue Catwoman by herself sporting her distinctive haircut and Teddy Boy jacket, and beneath her Debbie (Juvenile) Wilson, with another portrait beneath that one. To the left (in green) is a photo of Simon kissing Sharon, with Berlin next to them not looking very impressed. Beneath that photo another one of Nils, swigging from a can of lager. At the top right another one of Debbie with the title 'Pretty Vacant' in red ink. It was an early Pistols song written by Glen Matlock, but rewritten by Rotten to make it more angst-ridden. Its refrain 'And we don't care' appears at the bottom of the page.

Beneath her is another group shot, probably the most famous one of the Bromley Contingent. From left to right: Debbie Juvenile, Siouxsie Sioux, Steve Severin, Linda Ashby (seated), Sharon Hayman, Simon Barker, with Philip Sallon and Bertie 'Berlin' Marshall just out of shot. Sue Catwoman is elegantly posed sitting on the floor between Linda's legs, and wearing the same dress as on the cover.

Contrary to the rumour, Debbie Juvenile is not dead; she is very much alive. Not sure where this rumour originated, but I can find no corroboration to confirm otherwise.

**Page 8**  
**(Propaganda)**

I have chosen to call this page 'Propaganda' as I think it is fitting. It is really to do with questioning everything, not taking anybody's word for it, and challenging authority and the status quo, quite a punk thing to do. We mustn't accept the facts as they are or what the politicians tell us, like so many people do, especially in old age when the mind becomes less flexible in its approach towards taking in new information.

The logic here does not necessarily follow coherently, and seems to be a rather muddled anarchist stance.

The top photo is the same of Sharon from page 6. Beneath her to the left is Jim Callaghan, the then Prime Minister. He is so far the only MP to hold all three leading Cabinet positions: Chancellor of the Exchequer, Home Secretary and Foreign Secretary, before becoming PM in April 5, 1976. On May 4, 1979, he was ousted by the Tories who won the General Election. Margaret Thatcher then came to power.

At the bottom we have an old pic of Concorde, probably the most successful plane ever built by two colluding nations, Britain and France. The alliance began in the 1960s when it was conceived to build a supersonic jet, mainly for Atlantic crossings, thereby reducing the flight time by a third. After the prototype was completed in 1969 the plane went into production offering a regular service from 1974 onwards, with only 40 odd planes being built. After many years and many transatlantic crossings disaster struck in July 2000 when the Concorde caught fire shortly after take-off from Charles de Gaulle airport in Paris, killing all 113 people on board. It effectively brought the supersonic service to an end. Why it should not be seen as a masterpiece of engineering and a feat to be proud of is beyond me.

Sadly, if this page is meant to communicate something, it fails, and the title smacks of those ridiculous self-help books which are worth avoiding.



**Page 9**  
**(Sid Vicious)**

Good old Sid gets a page to himself, surrounded by the tattered remnants of the Union Jack, taken from Reid's advertising campaign for the Sex Pistols *Anarchy* single. With his eyes half-closed, Sid looks like he's just dragged himself out of bed. Behind him Tracey and Debbie look on, probably wondering if he's going to fall over.

There are a couple of things worth noting about this page. As explained in the intro the Union Jack, held together by safety pins, was pretty emblematic of the country at the time. It was basically falling apart thanks to the poor administration of the Labour government. By 1975 there were binmen strikes, with rubbish piling up on the streets. Unemployment was high. There was a three day week in an effort to save energy usage as the miners had also gone on strike. The IRA were bombing parts of London, etc. So a ripped national flag synthesizes all of the troubles the country was going through. The *Anarchy* song was a clarion call to a tired and worn out nation, to wake up and rebel in an effort to put things right. It was saying we have had enough of the old regime which ruined everything for everybody, especially the kids; all they had to look forward to when leaving school was the dole queue. Now it was a chance for the young to take over and have their say in how the country should be run, not through anarchy, as that would ultimately fail, but through a constructive approach after the decay had been rooted out.

Also it will be noticed that although Reid has used the same *Anarchy* design for this page, albeit now re-arranged, the name of the band only appears in part: the word 'Pistols' has been lost. This may have been intentional.

**Pages 10-11**  
**(Sex Pistols at the 100 Club)**

More of Stevenson's photos of the Pistols at the 100 Club, probably taken during the summer.

As already mentioned, it was here where they honed their craft and were still towards the end of the year performing their cover version of Berry's *No Lip*, even laying down a demo track of it on October 10 at Lansdown and Wessex studios with producer Dave Goodman (it can be heard on the soundtrack LP, *The Great Rock 'n' Roll Swindle*, and *Kiss This* compilation). Even so, it seems odd that more space is given to this song (not even an original number) than the *Anarchy* single which only gets a one line citation on page 3. Also, the lyrics here differ from those quoted on most fan sites. They have:

If you want to love true, true loving  
You'd better stop  
Pushing and a-shoving

The words given on page 10 are correct in comparison.

On page 11 there is a joke-reference to The Damned's drummer Rat Scabies. He never was a roadie for the Sex Pistols; it is just a cheap gibe.

**Page 12**  
**(Back cover)**

On the last page we have two buses leading to nowhere (actually a reflected image of the same bus), taken from Reid's *Suburban Press* days. It was printed up as a poster in 1973 and sent to the people at Point-Blank in San Francisco. It would later be re-used for the back of the *Pretty Vacant* single. (See *Up They Rise: The Incomplete Works of Jamie Reid* (1987), pp. 68-9.)

In October 2010, US activist David Jacobs-founder of the Situationist group Point-Blank-challenged claims about Reid creating the 'Nowhere Buses' graphic, stating he originated the design, which first appeared in a pamphlet as part of a protest about mass transit in San Francisco in 1973, as shown below.

